

MAY 11 1954

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CARNEGIE

MAGAZINE

May 1954

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# The Economy of Egypt



*Cat mummy in the collection of the Carnegie Museum*

AMONG THE MANY CURIOSITIES to come out of Egypt are the mummies of cats, which have been found in large numbers particularly in the ruins of Bubastis.

Egypt's veneration of cats undoubtedly arose from their importance in defending the granaries from rats. Since the country's economy was primarily agricultural—being based on corn, barley and wheat—the cat stood between the people and starvation.

The simplicity of this economy—in which cats could play so important a role—was reflected in the primitive nature of early Egyptian banking. The priests stored the community's supply of precious metals and made the few necessary loans.

As more complex civilizations arose, the functions of banking gradually expanded and banks developed new services to meet new needs. Today's banks with their manifold services thus represent a direct response to the financial requirements of modern society.

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**COVER**

From the largest privately owned collection of miniatures in this country, belonging to Mrs. E. H. Heckett of Heckmeres Highlands, Valencia, Pennsylvania, six portraits illustrate this month's cover. **FOUR CENTURIES OF PORTRAIT MINIATURES** opens the new Hall of Decorative Arts, and the exhibit has been specially housed in the newly constructed Treasure Room.

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## MAY CALENDAR

### NATIONAL HIGH SCHOOL ART

Scholastic Magazines present the twenty-seventh annual exhibition of art and craft work by high- and technical-school students in the third-floor galleries at the Institute from May 8 through 31, with a preview the afternoon of May 7. The work is chosen from thousands of entries all over the country through regional selection.

### PORTRAIT MINIATURES

The new section of decorative arts has been opened with two exhibits, one of miniatures and the other of tapestries.

Nearly one hundred portrait miniatures encompassing four centuries, lent from the Heckett Collection at Heckmer Highlands, near Valencia, Butler County, may be seen in the new Treasure Room, off the balcony of the Hall of Sculpture.

### TAPESTRIES

Ten Flemish tapestries woven by van der Borcht depicting scenes from the Trojan War, lent by French & Company, two tapestries from the Worcester Art Museum, and five recent acquisitions to the Institute collection, may be seen on the balcony of the Hall of Sculpture, now officially the Hall of Decorative Arts.

The three tapestries, French and Flemish, given to the Institute by The Hearst Foundation, Inc., of New York City, hang at present in the first-floor foyer.

### ARMS AND ARMOR

Closing date for the exhibit of Mediaeval and Renaissance Arms and Armor lent by the Metropolitan Museum of Art has been extended for the final time through May 16.

The exhibition opened last October 15 under sponsorship of local steel firms including Allegheny Ludlum Steel Corporation, Jones and Laughlin Steel Corporation, National Steel Corporation, Republic Steel Corporation, and United States Steel Corporation. Protective equipment for modern warfare, industry, and sports supplements the exhibit.

### NEWS PIX SALON

The tenth annual exhibit of the Press Photographers Association of Pittsburgh, comprising nearly 300 photographs, continues in the second-floor galleries through May 31. Pictures grouped as news, features, sports, animals, society, and personalities, are shown.

### ADULT HOBBY CLASSES

A six-week term of arts and crafts classes for adults opens May 3.

Subjects include Drawing and Painting—beginning, intermediate, and advanced; Portrait Drawing and Painting; Water Color; Principles of Color and Design; Flash and Color Photography; Advanced Amateur Photography; Nature Recreation; Classical Ballet for men, women, and children; Jewelry and Metalcraft (advanced).

Instructors are Mavis Bridgewater, Robert A. Chemas, E. P. Couse, Angelo DiVincenzo, Joseph C. Fitzpatrick, James E. Frappe, Karl Heinrich, Roy Hilton, Daniel Kuruna, James W. Ross, Elton Schnellbacher, and Raymond Simboli.

The Division of Education at the Institute will give further details. Tuition fee is generally \$12.00.

### DEADLINE FOR WILDLIFE

The exhibit on wild life conservation, prepared by the Museum with financial assistance from the Pennsylvania Game Commission, continues this month. Features include cartoons, mural paintings, mounted specimens of native wild creatures, and a mountain waterfall.

### Y. M. C. A. CENTENNIAL

Black and white photographs of Young Men's Christian Association activities in Pittsburgh, taken by the Pittsburgh Photographic Library, may be seen in the Photographic Gallery, marking the centenary of the "Y" in Pittsburgh.

### SUNDAY ORGAN RECITALS

Marshall Bidwell presents an organ interlude from 4:00 to 5:00 o'clock each Sunday afternoon in Music Hall, sponsored by the Arbuckle-Jamison Foundation.

### STORY HOUR

Saturday afternoon story hour for six- to twelve-year-olds continues at 2:15 o'clock in Boys and Girls Room at the Library, through May.

Pre-school story hour ended for the season in April, as did the Saturday afternoon free movies.

### NEW LIBRARY PROCEDURE

A new system is in operation at Central Library this month, with lending center in the first-floor lobby. All books borrowed, adult and juvenile, are recorded by a photographic process. The loan period has been extended to twenty-one days, but without renewal privileges. Books are returnable as usual.



THE AUTHOR WORKING IN STRATA CUT AT THE EL RISCO SITE

## ARCHEOLOGÍA MEXICANA

NITA MAYER-OAKES

**T**HIS was the spot. "We'll dig here." I looked at my husband with relief as he spoke. We had finally found our excavation site in Mexico.

His simple announcement belied the weeks of extensive searching and intensive study which made it possible. We had come to the Central Valley of Mexico, the area around Mexico City, in December on a three months' project hoping to find a particular kind of archeological site—a site that would unravel the cordmarked pottery story.

Cordmarked pottery is a name given, quite appropriately, to pottery that is slapped with a cord-wrapped paddle while still in the wet-clay stage. Although such pottery is well documented on archeological sites of the Upper Ohio Valley, there is little known about it in Mexico. We had seen cordmarked pottery in Mexico three years ago and the fact that pottery so similar to Upper Ohio

Valley pottery appeared at all in Mexico was intriguing.

Questions began to reverberate in our archeologically oriented minds with accelerating rapidity. Are there links between these pottery techniques in Mexico and the northern United States? Who were the cordmarked pottery makers in Mexico? Were they one group of people or was this a cultural trait widely spread both in time and space? Did the technique travel northward from Mexico or did it come south? Or was it perhaps a technique developed independently both in north and south?

Some answers to these questions could be found through a systematic, carefully controlled excavation of a site containing cordmarked pottery. This site had to have not only cordmarked pottery but also evidence of other pottery-making techniques. We needed comparative material. Our site had to have

promise of stratified depth. We needed time perspective.

To find such a site we spent days tramping through dusty maguay fields and following winding goat paths over the boulder-strewn hills around Mexico City. As we walked we came upon areas carpeted with pieces of broken pots and chips of obsidian—habitation sites. From each of these sites we gathered random collections. The collections, our "homework," were toted in brown paper bags back to our quarters in Mexico City, where we scrubbed, sorted, and studied these scraps of civilizations long gone.

El Risco, north of Mexico City on the edge of the dry bed of Lake Texcoco, seemed the site most likely to define our problems and we reported the proposed excavation there to Eduardo Noguera, director of prehispanic monuments in Mexico. Dr. Noguera's generous help and friendly co-operation greatly facilitated our work in Mexico. It was he who listened with interest to our plans and it was he, acting for the Mexican government, who arranged for our survey and excavation permits.

I suppose only an archeologist can know the feeling that comes when a site for excavation has finally been chosen. It is something akin to relief in a way, but yet anticipation. What lay there under the dust of centuries? What story would it tell us?

Only at the beginning of a "dig," unfortunately, is one afforded the luxury of such romantic reverie. As the excavation moves into high gear you become intent upon the job at hand: keeping the walls of excavation units vertical and the floors horizontal as you go down in one-foot levels; mastering an efficient dirt-throwing technique; picking over the material in the screen, through which every shovelful of dirt is sieved, for fragments of pottery, flint, bone, and shell; keeping excavated artifacts separated ac-

cording to the levels in which they were found; drawing maps and sketches of unusual features, such as burials, refuse, fire and storage pits; taking photographs and copious notes.

Compared to usual Mexican archeological ventures, our dig was Lilliputian in scope. No pyramid this, nor an ancient city, but a rectangle 10 feet by 6 feet and 12 feet deep, cut into an ancient rubbish heap. Operating on a limited budget and doing our own pick and shovel work, we had necessarily to limit excavations. Greatly needed and much appreciated help by Paul Tolstoy and his wife Christie, American archeologists also in Mexico, boosted our crew to four. Doing our own excavation as we did—much to the consternation of Mexican archeologists accustomed to hordes of laborers—we were certain that the dig was carefully controlled. Not one scrap of archeological evidence was discarded. Chunks of utilitarian and much-used pottery and flint chips were saved as well as the more "arty" clay figurines and obsidian ornaments. To get an accurate prehistorical flashback we needed to know everything about the site that it could divulge.

Into the mundane business of excavating, however, some lighter motifs were interspersed. The curious—in the form of *vaqueros*, *trabajadores*, or *peones*—frequently approached and with a smiling "Buenos dias, Señores" would stand near the edges of the excavation watching us in their stoical Indian manner.

Mrs. Mayer-Oakes, a graduate of Northwestern University with graduate study in anthropology at the University of Chicago, has done field and laboratory research with her husband, Carnegie Museum archeologist, for the Upper Ohio Valley Archeological Survey and other projects.

The Mexican expedition described in her article was made possible by seven "Museum angels": P. W. Aitkenhead, Albion Bindley, Edward Crump, Jr., Raymond A. Fisher, Mitchell & Ritchey, the Allegheny Chapter of the Society for Pennsylvania Archeology, and one anonymous.





TOLTEC RELIGIOUS ARCHITECTURE AT TULA, THE ANCIENT CAPITAL CITY

One of our favorite visitors was Julio, a *vaquero* who rode by daily with his herd of longhorned cattle. His good-natured suggestions of a better site behind the next hill—there's invariably a site with whole pots just around the corner—were countered by us with explanations in elementary Spanish as to our choice of this site. Julio, shaking his head, would turn his horse and ride on only to come back the next day proudly bearing a piece of a colorfully decorated Aztec pot which he had picked up "behind the next hill." And then there was the immaculately garbed, neatly moustached and slightly perfumed young blade who appeared out of nowhere one afternoon to offer advice, a jade bead (probably an authentic artifact), and a silver button (an artifact but not archeological—it was dimly inscribed with the words *Republica de Mexico*). This debonair fellow, it

turned out, was none other than the Mexico City bull-ring inspector.

Perhaps the most diverting part of our routine was the nightly drive, some fifteen miles, back from the site. There was not time for even the remotest thoughts of archeology as we plunged headlong into the imbroglio that is Mexico City traffic. It's every man for himself, and the cautious driver just never moves. The secret of success in this tangled mass of vehicles seems to be The Bluff. Hair-raising, this bluffing technique—you see your street, aim for it at full speed and hope everyone moves out of your way. The system means that either you, or one of the numerous other drivers, must screech to a halt if out-bluffed. The screeching to a halt is a measured thing. Accomplished Mexico City drivers can come within three inches of other cars. But through some loophole Darwin overlooked, we sur-

vived each evening with fenders intact to dig again another day.

After three weeks of work at El Risco we came to bedrock. We had reached the limits of the cultural deposits. Although a more detailed study of the artifacts is necessary for a complete analysis, some tentative suggestions about the nature of our finds were made as we excavated. Pottery indicated that the site had been occupied by the common people of three distinct cultures—Teotihuacan, Toltec, and Aztec. Teotihuacan culture, the first high achievement of Mexican civilizations, was culminated in an impressive "City of the Dead." One of the world's largest pyramids, the Pyramid of the Sun, still remains as a monumental remnant of this ancient Teotihuacan city. The Toltecs succeeded the Teotihuacan people and were noted warlike conquerors with widespread influence. Toltec architectural styles, as exemplified at the capital city of Tula, were carried as far south

as Yucatan and may be seen at the famous "New Empire" Mayan city of Chichen Itzá. But the greatest empire builders of early Mexico were the Aztecs, who displaced Toltec rulers and other lesser groups to build an extensive, tightly controlled empire of enslaved peoples.

To sustain the intelligentsia of these three cultures—the nobles, priests, and warriors—there existed a large class of rural farmers and fishers as well as an intermediate class of artisans and laborers. The Teotihuacan, Toltec, and Aztec periods were represented by distinct religious, political, and architectural achievements which were the results of the influential upper class planners. Styles and customs of the lower classes of the three societies, however, were more closely related. These utilitarian traits, as reflected in ceramics of the rural El Risco inhabitants, indicate a continuity through time of three

[Turn to page 156]

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## INSPIRED ART EDUCATION

KARL S. BOLANDER

ART is destined to become a greater factor in future general education. This is evidenced this year by the great response to the twenty-seventh annual national high-school art exhibition being held this month in the fine arts galleries at Carnegie Institute. The cultural benefits derived from the pursuit of art in junior and senior high schools in the United States has been evaluated and inspired during these many years by the many competent Scholastic Art Awards jurors.

Earl B. Milliette, director of fine and industrial arts in the Philadelphia public schools and chairman of the national Scholastic advisory school committee this year, has summarized the worth of Scholastic Art Awards. As spokesman for fourteen years of the southeastern Pennsylvania regional awards, and a member of the 1954 preliminary jury, he said: "Scholastic Art Awards has developed a most feasible plan by which to observe in cross section the technical competence of creative ability and aspiration of tomorrow's artists. It affords a splendid opportunity for a youth to look at the work of others his age and equal and to see how his ability stacks up with that of his classmates."

Mrs. Darby Dolan, representing Kaufmann's, which is one of the thirty-eight prominent business firms, newspapers, and banks throughout the United States that co-operate with Scholastic by conducting an Art Awards regional contest, expressed her opinion as a public relations leader. She said: "Scholastic

gives value, purpose, and emphasis to art training. For over a quarter century art education has been inspired by these public displays. They challenge the student to give vent to his pent-up urge for creative expression. Schools should be as publicity-minded about telling the world of their human attainments as any business or industry is in heralding the quality of its products. The culture of our nation will be finally determined by the manner in which our public, private, and parochial institutions of learning search out and save their talented students for leadership."

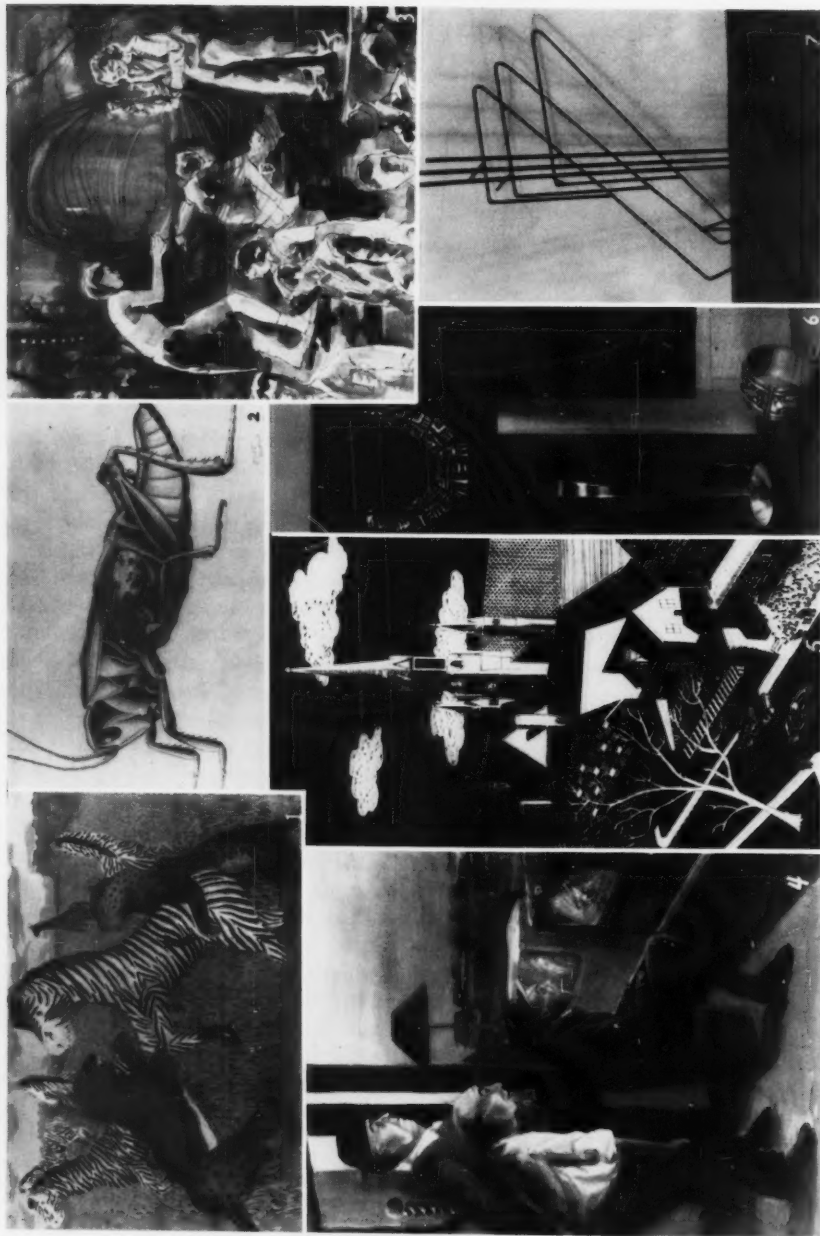
Frank Bistrickey, regional representative of Paasche Airbrush, one of the twenty-three art manufacturers contributing financial support, said on the occasion of the banquet honoring the thirty-five top expert jurors, among whom were several former Scholastic scholarship winners: "The scholastic peak of all teen-agers comes when he assures himself that he has ability in some chosen field."

There are approximately twenty-six thousand high schools in the United States and its possessions, serving over seven million teen-agers. The significance of this responsibility to society on the part of our boards of education, school officials, parents, and magazines, is a great challenge to the American way of life. Specialized education in music, the dance, dramatics, and art has been considered by some biased leaders as frills, to be curtailed in time of emergency. There are well over fifty thousand art educators in our nation, of whom about twenty thousand serve the teen-agers.

Scholastic Art Awards has done more than all other movements combined to stimulate, inspire, motivate, and encourage better art teaching. There has been a marked growth

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Mr. Bolander has been director of national and regional Scholastic Art Awards the past fourteen years. Now he is also administrator of the Central Florida Cultural Center, a new project comprising eleven buildings to be constructed at a cost of \$3,000,000 on forty-nine acres in Orlando during the next five years.



# NATIONAL HIGH SCHOOL ART

1. Opaque water color by Teddy Bohle, Manly Junior High School, Louisville, 2. Lead pencil by Michael Evans, Roosevelt High, Seattle, 3. Observation of environment by James Staten, Simon Gratz High, Philadelphia, 4. Oil by Gail Szilak, Glendale High, California, 5. Drawing ink by Gary Craig, Central High, Fort Wayne, 6. Enamel necklace by Clyde Spooner, Carl Schurz High, Chicago; pendant by Sally Schwarzer, Chagrin Falls, Ohio; forged ladle by Bruce McGinnis, Alhambra High, California; bracelet by Ann Seiling, South Hills High, Pittsburgh, 7. Wire abstraction by Kenneth Maul, South High, Denver.

in art education during the past quarter of a century, both quantitatively and qualitatively. In the state of Mississippi alone in one year thirty-three new art instructors were employed, all credited by the state superintendent of education to the challenge of regional and national Scholastic Art Awards.

Charles F. Carroll, state superintendent of education for North Carolina, remarked in a conference in his office in Raleigh a year ago, "We need the inspiration that Scholastic Art Awards offers. It is the added stimulation to students that brings forth the maximum effort." Through the generous animated support of the *Journal-Sentinel* newspapers of Winston-Salem this school year some twenty-four hundred entries were submitted and 302 placed in the Arts Council Center. The Cherokee Indian schools submitted their wood carvings, the city schools their modern sculpture in plaster, while the mountain areas came forth with strong creative designs, handicrafts, and pictorial subjects indigenous to their environment.

In contrast to this ideal public relations situation showing the progressive growth of art education, there are other areas and even entire states where art courses are just tolerated, as in the early days of free education in the states. Other areas have had regional art awards, but for some unavoidable reason the Scholastic program was discontinued. Art supervisors and progressive art teachers who spearhead all real art education are requesting us to re-establish the Scholastic Awards in these areas. A bright outlook is ahead with sixteen new areas asking for this co-operation.

Requests for small loan exhibitions of the work of national winners exhibited in the Carnegie Institute galleries came from the following cities this past year: Los Angeles, New York, Seattle, Chicago, Greensboro, Boston, and Miami. These loans are made from our educational headquarters in Orlando,

Florida. Through the co-operation of our public-spirited sponsors, the manufacturers of artists' materials, and other business firms, sets of purchase-award-winning entries in their classifications are also available for loan for exhibitions and classroom study. Since 1940 over ten thousand Kodachrome slides of outstanding entries selected for the national exhibition have been made for free loan purposes to art teachers and teacher-training institutions. There were eighty-four sets in constant circulation this school year, distributed by the New York office of Scholastic.

In the Regional exhibitions this year the awards consisted of seven thousand Gold Achievement Keys presented by over two hundred fifty prominent artists and art educators serving as local jurors.

The telling provocative stimulant this year will be the awarding on May 8 of \$21,000 in cash honors in units of \$25 to numerous students, through their school principals, from coast to coast and border to border. The top "Oscar" awards, however, will be 140 tuition scholarships to the finest art schools in the United States and Mexico. There were 344 applicants for these opportunities to pursue a special art interest in schools of higher learning. These are valued at over \$125,000, as many of them are renewed for the full length of the course leading toward graduation.

Progressive schools today are conditioning their students in this new "free-form" approach to living. It reflects in their creative thinking, writing, acting, and painting.

One of the categories brought a counter-reaction, however. Ralph Reichhold, cartoonist on the *Pittsburgh Press*, who served with Cy Hungerford of the *Pittsburgh Post-Gazette*, to select the best cartoon entries, will create a double-page spread for the *Press Family Magazine* on the topic, "What Has Happened to Teen-Age Wit and Humor?" This idea resulted from the reaction of these

two leading cartoonists to the lack of real fun in cartoons submitted to Scholastic. The prevailing ideas, they found, dealt with decapitation, sword-piercing, and hole-drilling into students' heads in which the teacher must pour knowledge.

Our way of life has greatly influenced students' art approach. I have seen notable changes in the type of entries submitted since I first served as a national juror in 1927. During these twenty-seven years art education has developed from what was mostly copy work to drawing from the object, and to creative imaginative expression.

The result of all this has given our citizenry a keen interest in all the arts and crafts. Mixed media, art inspired by music, enameling, leathercraft, airbrush, ceramics, silk screen, Christmas-tree ornaments, costumes, general design, in addition to all the more established forms of expression, attracted over a hundred thousand teen-agers this year.

## ARCHEOLOGÍA MEXICANA

[Continued from page 152]

cultures seemingly diverse when only their monumental architecture and ceremonial pottery are considered. Into this stream of cultural continuity the style of making cord-marked pottery was injected—perhaps in late Toltec times (about 1100 A.D.) by the fore-runners of Aztec culture, the barbarians who came in from the north.

More of the cordmarked pottery story will undoubtedly unfold as El Risco's ceramic collection, now at Carnegie Museum, is studied in the next few months. The story itself will be only a small part in the recounting of man's development in the New World. But from small strands of history, cultural tapestries are woven—tapestries that will have little more than antiquarian value unless man today can profit from the story of man's past, his victories and defeats in an ever continuing struggle for survival.

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## THE PITTSBURGH GARDEN CENTER

FLORENCE MOORE CALDWELL

**T**HIS month, on May 19 and 20, the Pittsburgh Garden Center will hold its Garden Market, an annual gala event that Pittsburghers have looked forward to every spring since the Center was organized nearly twenty years ago, for here they find all kinds of plants and accessories for their gardens and flower arrangements. The Market is held at the Center, at 1059 Shady Avenue in Mellon Park, headquarters for all affairs horticultural. Like the Center's extensive library, year-round programs, displays, lectures, demonstrations, and civic-improvement activities, the Market is open to everyone.

In the fall of 1934 the late Mrs. A. P. Meyer, one of Pittsburgh's outstanding horticulturists and an ardent gardener, invited a

small group of garden-minded women to meet with her to discuss an idea she had nurtured for several years, the organization of a Garden Center that would provide a place for horticultural groups to meet to discuss gardening problems, stimulate the love of horticulture, encourage civic planting, and create public interest in the conservation of natural resources. The idea was received with enthusiasm.

Immediately a committee was appointed to find a suitable building to house such an organization, for the place would have to meet a threefold requirement: accessibility, suitability, and attractiveness. An architecturally attractive building opposite Phipps Conservatory in Schenley Park had possi-



bilities but required considerable scrubbing and painting, as it was then filled with shovels, picks, and mud from WPA work. After City Council had given the group permission to use the building, work was begun with enthusiasm. Committees of willing workers were appointed to the various tasks. The house committee begged and borrowed chairs, desks, and tables, and built and painted bookshelves. One of the prize gifts was the old Franklin stove that was placed in the middle of the floor and fed with coal toted by willing workers from the cellar. Books and magazines were collected by a library committee. And while all the inside work was progressing, the program committee was earning funds by presenting a series of lectures on Gardening in a building at the rear of Phipps Conservatory, and the membership committee was busy contacting garden clubs and individuals in connection with the new project.

When the organization meeting was held, officers elected and bylaws adopted, the new Pittsburgh Garden Center had a membership of 31 garden clubs and approximately 200 individuals. The Center was officially opened to the public in April 1935, and that same month a charter was granted under Pennsylvania laws making it a nonprofit educational organization. Government is by an executive board elected by a board of representatives composed of a representative from each of the affiliated clubs. Mrs. H. A. Namer was the first president, serving for two years, to be succeeded by Mrs. Augustus K. Oliver, who was president for sixteen years until her retirement last fall. Mrs. Robert N. Austen was elected president at that time. Club membership is limited to horticultural groups, although any individual interested in gardening or flower arranging as an art may join.

The Center made constant progress, growing in numbers and extending the scope of its

activities. The programs were now planned to include children as well as adults, and contacts were made through the schools by co-operating with garden and science teachers. Seeds were supplied, instruction given in planting and cultivating, and at the end of the gardening season the harvest was exhibited at the Center and prizes awarded to the children. To stimulate interest in Junior Gardeners, contests were arranged for backyard clean-up work, window-box gardens, and for posters advertising clean-up day and flower and vegetable shows, with awards for the winners. Garden books were placed in many school libraries.

Always ready to adapt its facilities to meet changing needs, the Center met the challenge of "More gardens, more food" during the war years, and every effort was made to develop a schedule adequate to fit the emergency. The Center was headquarters for Victory Gardens and Food Preservation during the war and for Peace Gardens during the readjustment period that followed. A food and preservation committee supervised preserving and canning kitchens in schools and churches located in 17 counties. Afternoon and evening classes in practical gardening were conducted in co-operation with Phipps Conservatory.

As an organization increases in membership, its activities and responsibilities increase, and by 1947 the Center had outgrown its first home. Fortunately the City offered the Center a building in Mellon Park, formerly the carriage house of the R. B. Mellon estate. The building was spacious, well built, and ideally located, but again it meant a remodeling job. This was accomplished, and in 1948 the Center moved to its present location. It here

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Mrs. Caldwell has been executive director of the Pittsburgh Garden Center since 1942. She is an honorary member and former president of the Oakmont Garden Club and served on the committee that selected the first location for the Garden Center.





GARDEN MARKET AT THE CENTER IS A POPULAR EVENT EACH SPRING

includes an office, an attractive pine-paneled library furnished with antiques, a powder room, large exhibition room with built-in lighted niches for exhibiting flower arrangements, an auditorium, and a kitchen with facilities for serving a hundred and fifty persons.

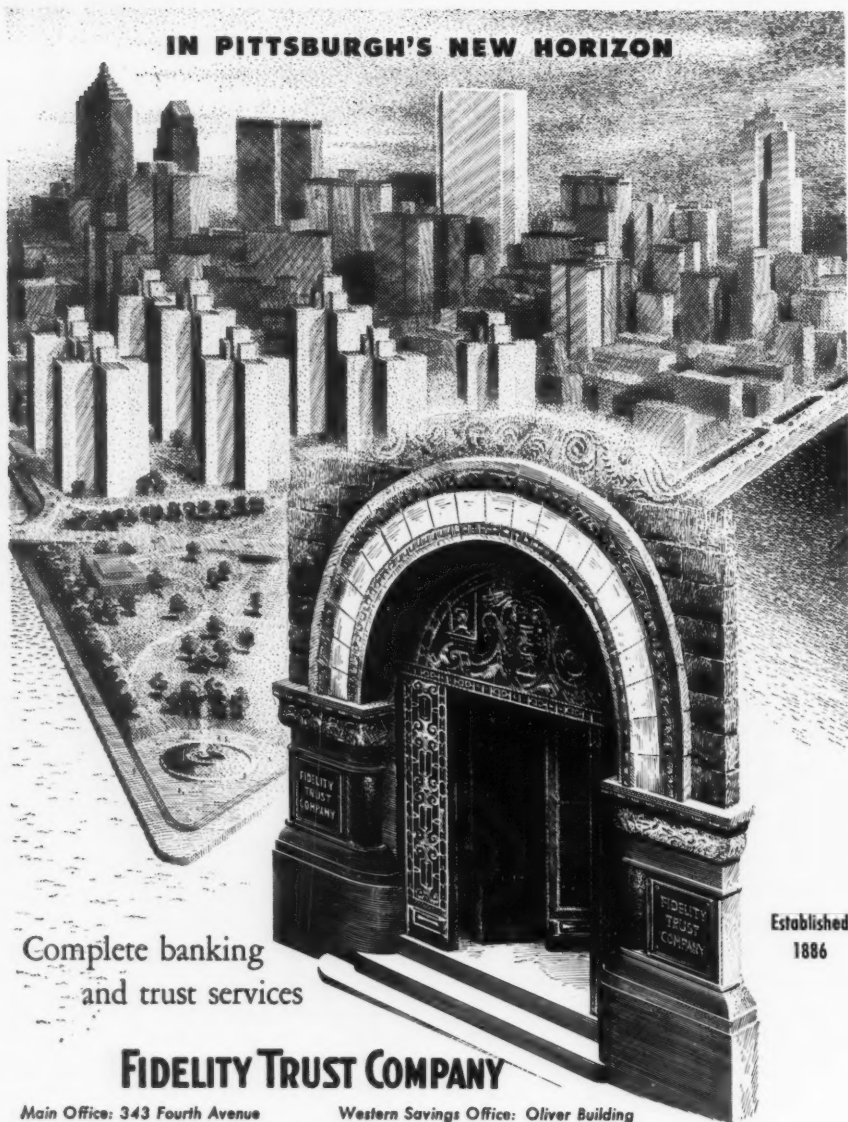
Every year the Center reaches more and more people with its educational, horticultural, and artistic programs, for each lecture, demonstration, or exhibition is planned with the idea of not only satisfying the regular active members but also of interesting new people. Although the programs all pertain to gardening, the subjects cover a varied field such as Home Landscaping, various phases of Horticulture, Flower Arrangement, Civic Planting, Drying of Plants and Seeds, the Art of Using Dried Plant Materials, Conservation, and Use of Garden Statuary. To give

some idea of the "busyness" of the Center this past year you must add to the lectures sixteen flower shows, an antique exhibit, a fall festival, two three-day flower-show judging schools, a class in practical gardening, an exhibition of Christmas decorations, a pressed-flower picture exhibit, and a two-day flower-arranging course.

In addition to the Center's planned programs, many clubs find it an ideal place to stage shows, particularly the plant societies whose shows are large, open to the public, and held Saturdays and Sundays. The Rose, Iris, African Violet, and Chrysanthemum Societies all use the Center for their shows and attract huge crowds. The attendance at these four shows was nine thousand this year, so you can imagine how many people pass through the Garden Center doors.

The privileges and programs which the

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MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Center extends to members and the public are supported in part by membership dues, but the proceeds from the annual Garden Market provide the main financial support. Although it is patterned after the large eastern flower shows held indoors, the Pittsburgh show is staged outdoors with a natural setting of trees and shrubs for a background.

The first Market was called a Sicilian Market, and was held on the Shadyside Academy campus on Morewood Avenue. The next two years it was held in Schenley Park near the Wilmot Bridge. But like Jack's beanstalk it grew and grew, and for the next few years a spectacular show was staged in a large area around the imposing fountain at the entrance to Schenley Park. The war interrupted, and for several years the Market was discontinued. In 1946, before the Center had moved to Mellon Park, the Market was resumed on a small scale, but each year with more clubs participating it has become larger and more exciting and attracts visitors not only from Pennsylvania but from other states. The small enthusiastic group who staged the first Garden Market has grown. This month, on the 19th and 20th, there will be 117 garden clubs with 500 members setting up a Market at the Center, a "Festival of Flowers" resembling a small village. That all clubs and members join in this effort to raise funds to support the Center is evidence of the value they place upon it.

On the Library shelves are six hundred books on horticulture and gardening subjects, the majority of these in the lending library for members. New books are being purchased as they appear on the market, and every new book is reviewed in the *Bulletin* published by the Center and mailed to 117 garden clubs and more than two thousand individual members each month. The Center holds a membership in various horticulture and plant societies and

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## MUSEUM DIRECTOR



DR. NETTING

At its meeting on April 20 the Carnegie Institute Board of Trustees elected M. Graham Netting as director of Carnegie Museum, succeeding Wallace Richards, who has retired owing to prolonged illness.

During his thirty-two years with the Museum Dr. Netting has served under all five of his predecessors in office and contributed substantially to the Museum's present fame as an international center of scientific learning and a vital force in community affairs. In his scientific capacity he is past president of the American Society of Ichthyologists and Herpetologists, a fellow of the American Geographical Society, member of the American Committee for International Wildlife Protection and numerous other scientific organizations. As a civic-minded citizen he is vice-chairman of the Recreation, Conservation and Park Council of the Allegheny Conference, secretary of the Western Pennsylvania Conservancy, and past associate chairman of the United Smoke Council.

Commenting on the appointment, Institute president James M. Bovard said, "The Board's action in approving Dr. Netting's appointment as director of the Museum Department of Carnegie Institute assures the continuation of the Museum's enlivened program of service so evident in recent years."

Dr. Netting has long-range plans for the institution to which he has devoted his entire career. "It shall be my earnest endeavor to make Carnegie Museum a natural history research center of growing importance to

[Turn to page 169]

## MINIATURES FROM THE HECKETT COLLECTION

HERBERT WEISSBERGER

WHAT is a miniature? I believe that by a miniature is implied a small portrait with peculiar characteristics that differentiate it from the family of larger portraits, regardless of affinities in style.

Miniaturists occupied themselves, too, with paintings of larger size. Renowned artists, on the other hand, indulged at times in painting miniatures. Goya, who admired greatly the miniatures by his protégé Rosario Weiss, tried his hand at this art. And El Greco is the author of two miniatures which are preserved in the collection of the Hispanic Society of America in New York. More examples of this order could be produced, but they might be put down rather as exceptions.

Miniatures evolved as a separate branch of painting, and those who professed the art were not only alert to its possibilities and requirements, but they were guided, too, by standards and aspirations of their own. Submitting to the dimensional limitations of the surface, the artist exploited and took advantage of these limitations by investing his paintings with a distinctness and clarity manifest in the total as well as in each of its component parts.

Combining control with intensity, the image may be encompassed in one glance and read in an instant. The portrait of Lady Fanshawe by John Hoskins, to dwell on one example in the current exhibition at the Institute, is a brilliant illustration in point. Simultaneously one becomes aware of the sitter's likeness and personality, her jewelry, the delicate splendour of her dress, and, still more, of the background with its elements of nature and architecture.

To achieve his objective, the artist had to master his technique. Continuing the me-

dieval tradition, the earlier miniatures were generally painted on vellum, a special kind of parchment obtained from the skin of a newly born or stillborn calf or lamb. Cards, including playing cards, performed an important function. Either the vellum was pasted onto them, or the cards—their backs if they were playing cards—served as a foundation for the painting. Water colors were used, the inherent transparency of which can be rendered opaque—becoming a medium known as gouache—by means of binders, such as gums or glues. Sometimes both transparent and opaque colors were used on a single miniature.

Small wood panels were less common as a base than metals, principally copper. In these instances, the image was done in oils. Al-



A YOUNG WOMAN

By ROSALBA GIOVANNA CARRIERA (Venice, 1675-1757)  
Believed to be one of the first to paint on ivory



QUEEN MARIE LESZCYNKA (1703-68)  
Wife of Louis XV of France  
BY PIERRE-ADOLPHE HALL

though the use of these materials continued down to about the early nineteenth century, it is from the eighteenth century onward that ivory took the lead. "The advantage which ivory has over vellum," writes Graham Reynolds, "is its greater luminosity, its power of glowing through water colours. . ."

Theories differ as to how this innovation came about and how it evolved. Quoting Mr. Reynolds, "Overriding priority is claimed for Rosalba Carriera, the Venetian pastelist and miniaturist, who appears from documents to have been painting ivory miniatures as early as 1696. . . ." As to England, there are "no less than three miniatures bearing the date 1708 . . . on ivory" by Bernard Lens who is "the first English artist to have made frequent use of ivory and may fairly be said to have introduced this revolutionary practice into the country. . ."

Miniatures were rendered, too, either in "plumbago," the name given in early days to graphite, or in India ink. Plumbago was also used in conjunction with colors.

Among the vehicles that served the miniaturist, the one to produce the most resplendent results was enamel. Hard, clear, and luminous, reflecting each particle of color with equal intensity, enamel miniatures exert an inescapable attraction. The delicate technique employed, differing from other enamel techniques, was one specially adapted for this art. I do not think that I could do better than to borrow Louise Burchfield's description: "The process was a long and tedious one; it was necessary to coat a convex piece of metal on both sides, usually copper or gold, with a layer of opaque white enamel. After the enamel was melted on, the portrait was painted with pigments, mostly metallic oxides mixed with oil, and then the miniature was baked so that the pigments fused with the enamel. The painting was done in several stages, each of which required a firing, and the whole thing was eventually coated over with a transparent flux, so as to give it an even and perfect surface."

Artists experimented in techniques and aimed at perfection. Technique was an end in itself. That it was not a dead end can be seen in this exhibition. There is, for instance, the portrait of Queen Marie Leszczynska by Pierre-Adolphe Hall. With absolute control the artist laid his pigments onto the ivory in measured tiny strokes. The result is an almost magical coherence whereby face and body attain a delicate three dimensionality that sparkles with the freshness of a small bouquet. Or let us look at the portrait of a child by Lavinia Teerline, destined to become one of the darlings of this show. The capacity of handling design and pattern on a minute scale could lead to an empty emphasis on skill. This is refuted by our portrait, in which even incredibly small details are actively engaged in the formation of a human likeness that suggests life and in its tacit way appeals to our emotions.



Miniatures were personal mementoes. They were exchanged between lovers, they were given by husband to wife, and they passed between parent and child. As marks of favor they were the gifts of sovereigns. Whether under the dictate of sentiment or sentimentality, they played an important part in human relationships. The earlier miniatures bespeak the character of jewelry in which they originated. Some of the early specimens may be imagined to have been worn like the small medallion of St. George on the portrait of James I by Hilliard, in the exhibit. The portrait of Empress Marie Feodorovna by Ritt is a fine instance of how miniatures were used as accessories to dress. To be held in the palm of the hand and caressed by the eye they were put into small leather cases to be taken along on travels. They stood framed on writing desks, and they were, too, fastened to the walls. A favorite use of miniatures was on the lids of *tabatières* or other small boxes. Here porcelain became a favorite.

Must a miniature be historic to be important? Offhand we should say no, siding with the purist who considers subect matter as of purely extrinsic value. In order to be important, a miniature must fulfill the primary requirements demanded of every great work of art. If these are met and the personage rendered has a claim to fame or at least a seat in history, then without loss of conviction we may affirm that such a miniature gains in merit. A splendid example in this collection is Samuel Cooper's portrait of Charles II. Command of line, form, and color produce a singular masterpiece in expression and characterization. Here "art is concealing art" and we are beholding the man behind the

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Mr. Weissberger discusses the present exhibit of miniatures in the new Treasure Room which, concurrently with a loan group of tapestries on the balcony of Hall of Sculpture, inaugurates at the Institute the new section of the decorative arts of which he is curator.



EMPERESS MARIE FEODOROVNA OF RUSSIA  
(1759-1828)

By AUGUSTIN RITT  
A miniature within a miniature

King, with the fatigues of life and living written on his face, but still strong and tough. We are fascinated by the discomfiting expression of premeditation in his eyes balanced by the bearing of a man bred a cavalier.

On the other hand, an "historic miniature" may not be a masterpiece and yet represent a document of consuming interest. Peter Mayr of Augsburg was not an artist of the stature of Samuel Cooper. Very faithfully and naturalistically he delineated the Empress Marie-Louise on her way to Paris, where she was to marry Napoleon. In his desire to state facts, he probably obtained a more reliable portrait of the Empress than seen in the



glamorous but more imaginative rendering by his sophisticated contemporary Isabey.

There still remains a question to be answered: How can one learn to spot the finest miniatures? and How can one know which is the best? In the hope that I shall not appear too dogmatic, I would say that we always seem to be in need of two teachers. In this case, the artist would be one. Through his creations he speaks to us and helps us establish a standard from which we can learn to judge. The other teacher, indispensable though less obliging, has to be, as in everything else, one's self.

In this exhibition there is more than ample opportunity afforded to learn and to enjoy. We may look at this generous loan of miniatures naïvely or critically; we may examine them from the point of view of craftsmanship inquire into their historic significance. Without knowing, we are bound to pick some favorites and feel their despotic charm, small in size though they are.

## GARDEN CENTER

[Continued from page 161]

receives their bulletins, also subscribes to many garden magazines and has quite a complete file of nursery catalogues. These are all available to visitors, both members and non-members.

One of the largest and most active garden centers in the country, the Pittsburgh Center receives inquiries almost every week from anywhere over the country, asking for information as to its organization, program, and finances.

In surveying the activities, it is evident that each year the Center becomes a stronger organization. It has developed into an important civic institution by drawing the people of Pittsburgh and surrounding communities together to learn more about one of the oldest arts in the world—gardening.

Over the years thousands of amateur gardeners have received valuable horticultural advice from this clearing house of garden knowledge, and have improved their home grounds and communities with attractive plantings.

## A BOOK OF THE YEAR

THE two-volume publication, *Wild Flowers of Western Pennsylvania and the Upper Ohio Basin* by O. E. Jennings, director emeritus of Carnegie Museum, with water colors by the late Andrey Avinoff, also a former director of the Museum, has recently been named one of the Fifty Books of the Year by the American Institute of Graphic Arts at its thirty-second annual exhibition in New York City, Boston, and Washington. It was also pronounced the most outstanding title in the whole group by Melvin Loos, who reviewed the selections for *Publisher's Weekly*.

*Wild Flowers of Western Pennsylvania and the Upper Ohio Basin* was published at the close of 1953 by the University of Pittsburgh Press, dedicated to The Buhl Foundation, whose generous grant to Carnegie Institute and the University of Pittsburgh made the publication possible. Twenty-two hundred water-color plates accompany the descriptive text. It is priced at \$60.00.

## MUSIC LIBRARY

THE Friends of the Music Library will devote the proceeds of its 1953 concert to the microfilming of early American musical journals lacking in Carnegie Library's collection.

The Pittsburgh Foundation has given \$300 from its Wherrett Memorial Fund to enable Irene Millen, head of the Music Division, to visit other libraries, select materials, and arrange for other microfilming.

## Something has been done about Color

COLOR and "weather" formerly had much in common. Nothing much was done about either.

There still is not very much a person can do about the weather except perhaps prepare for it.

About color, however, there are a great many things that can, and are being done.

Pittsburgh research and experience have proved that

One—Color has inherent energy

Two—Color can be used scientifically

In its work with color, Pittsburgh found that some colors induce happiness and some make us sad. Other colors make us calm and some tend to cause confusion.

These and other color facts have been incorporated into Pittsburgh's Color Dynamics—the internationally famous basis for modern painting and decorating.

Color Dynamics is an outstanding contribution to better living for millions of Americans.

It has created new and pleasant surroundings in factories, hospitals, schools, homes, stores and other places in which men and women work and live.

The drab, bleak, inefficient or inharmonious color schemes of yesteryear are being changed with Color Dynamics to smooth, beautiful and functional color patterns as modern and efficient as the world of tomorrow.



PITTSBURGH PLATE GLASS COMPANY



SAILS IN THE SUNSET BY ALBERT M. HERRMANN, JR. (Pittsburgh Press)

## NEWS PIX SALON

MORRIS BERMAN

LET'S all take pictures.

Pictures belong to the masses. Few people can write well, but there are many who can express themselves in photographic art. Pictures go back to the days of the cave men, when people and events were carved into stone. The inherent urge to depict modern times in pictures is still with us.

The news photographer today makes the pictures for the readers of the newspapers and

magazines. He really represents the masses and with his camera "sees" for them events that transpire daily.

The work of the Press Photographers Association of Pittsburgh is on display for the public at Carnegie Museum from April 26 to June 1. Nearly three hundred of last year's best pictures in news, features, sports, animals, personalities, and society have been contributed by the Pittsburgh news photographers.

So the little man with the big black camera and flash attachments invites the public to see the photographic record of 1953 in our city. It touches on every phase of our times, and life itself.

Mr. Berman, staff photographer for the *Pittsburgh Sun-Telegraph*, is president of the local Press Photographers Association for a second term and was one of the founders of the National Association of Press Photographers. Recently he won first prize in the annual Variety Clubs International photo contest.

People in general are better qualified to judge good photographs for themselves, unlike paintings and works of art, because they have been taking pictures with a box camera or even better equipment for many years, and they can appreciate this medium of expression.

Perhaps the average person can learn something more about composition, lighting, or the quality of photographic art by studying the annual display of news pictures.

Most people limit their camera work to pictures of their own family, but by a little application to the rudiments of good photography they can match the work of the professionals. Many amateurs have won top awards in this field, and there is no reason why the average photographer cannot improve.

During the war years it was impossible for the average photographer to buy many types of photographic equipment without priorities, but today it is different. The amateur can compete on the same level as the professional, with the same equipment available and plentiful to everyone.

When strobe lights first were introduced to the general public, it was the news photographer and other professionals who used this new type of lighting almost exclusively. Now this fast strobe light, in compact and much lighter units, is being used by amateurs as well as the cameramen who shoot pictures for a living.

Flash bulbs are on sale everywhere, too. At one time this was a critical item and sold only with a priority. The same is true of film and cameras.

So since the days of the box camera the picture-taking public has advanced with photog-

raphy, and many prized pictures today are not only made by the professional but by the advanced amateur.

It is little wonder then that the once-in-a-while photographer has the same opportunities. We hope that the general public will understand pictures better and shoot them better so they will be able to judge the news pictures better.

So why don't you come to the News Pix Salon and decide for yourself if the judges have selected the best pictures of the show. It will be a treat.

#### NEWS PIX PRIZE WINNERS

##### NEWS

First: Walter F. Stein (*Associated Press*)—*Capture of Berserk Man*

Second: Edwin J. Morgan (*Sun-Telegraph*)—*My Sister*

Third: Edward Frank (*Press*)—*Safety Minded Fireman*

Honorable Mention: Ed Romano (*Sun-Telegraph*), Joe Lafferty (*Beaver Falls News Tribune*), George Flegal (*Press*)

##### FEATURES

First: Paul Slantis (*Post-Gazette*)

*No. 1 on the Hit Parade*

Second: Walter F. Stein—*October*



CROWDED QUARTERS BY EDWIN J. MORGAN (*Pittsburgh Sun-Telegraph*)



"LIGHTS OUT" BY CHARLES STUEBGEN (Pittsburgh Post-Gazette)

Third: Albert M. Herrmann, Jr. (*Press*)

*Sails in the Sunset*

Honorable Mention: Harry S. Coughanour (*Post-Gazette*),

Paul Slantis, Albert M. Herrmann, Jr.

#### SPORTS

First: Charles Stuebgen (*Post-Gazette*)—*Lights Out*

Second: Dale Gleason (*Press*)—*Spherical Eyes*

Third: Walter F. Stein—*A Giant Bites the Dust*

Honorable Mention: George Flegel, Harry Coughanour,  
Donald Stetzer (*Press*)

#### PERSONALITIES

First: Paul Schell (*Beaver Falls News Tribune*)

*Sex Who?*

Second: Dale Gleason—*Expression Is Important*

Third: George Flegel—*Pleading Pensioner*

Honorable Mention: Joe Lafferty, John Alexandrowicz  
(*Sun-Telegraph*)

#### ANIMALS

First: Morris Berman (*Sun-Telegraph*)—*When a Feller  
Needs a Friend*

Second: Paul Schell—*My Pals*

Third: Edwin J. Morgan—*Crowded Quarters*

Honorable Mention: James Klingensmith (*Post-Gazette*)

#### SOCIETY

First: A. Martin Herrmann (*Press*)—*Mexican Hayride*

Second: A. Martin Herrmann—*Beautiful Allegheny*

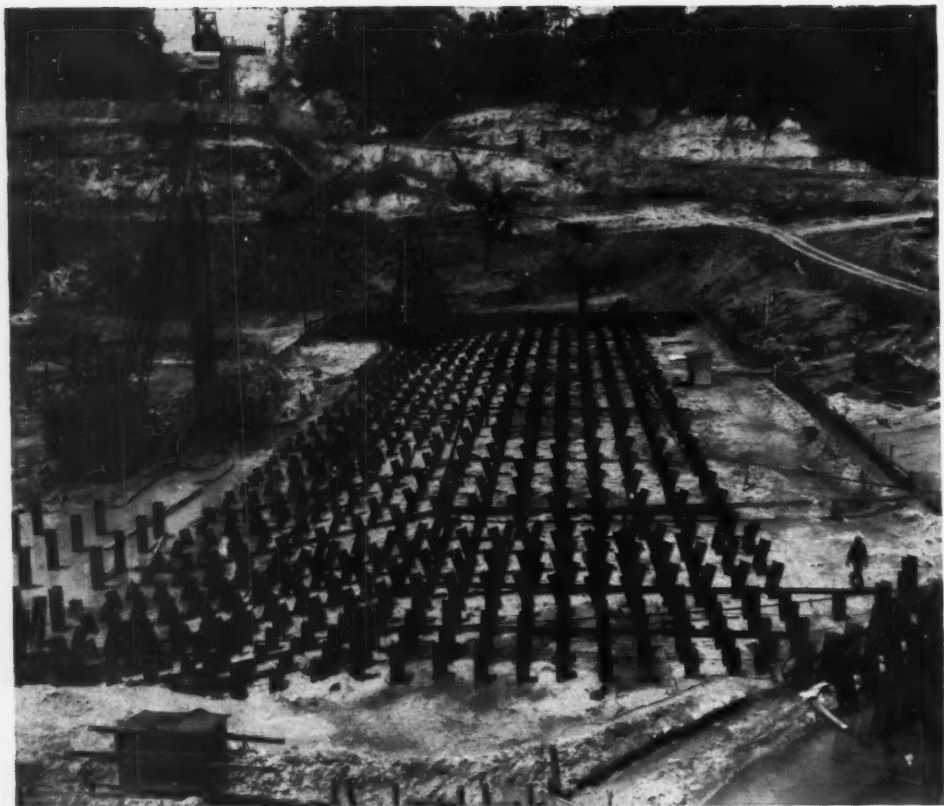
Third: Charles Stuebgen—*Profile*

Honorable Mention: A. Martin Herrmann

#### MUSEUM DIRECTOR

[Continued from page 161]

residents of the tri-state area, to local industries and to scholars throughout the world, and to present the discoveries of the scientists in dramatic and educational displays that will attract visitors in ever increasing numbers," he said in accepting the directorship. "We have great collections and a staff of scientists and exhibit specialists envied by other museums, but we shall need the continued support of the entire community if Carnegie Museum is to keep pace with the vigorous resurgence of Pittsburgh."



## Dragon's Teeth Sprouting?

- No, these are steel bearing piles in the foundation of a dam spillway. When the dam is finished, you'll never know the steel piles are there. But they'll be working just the same, for strength and safety, as enduring steel so often works unseen in buildings, highways, pipelines and power plants. Only STEEL can do so many jobs so well.



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## FESTIVAL DOLLS OF JAPAN

ROSEMARYE BUNTING

OF all the nations of the world, Japan celebrates the most national holidays, there being at least one a month and even two in some rural districts. Quite uniquely, two of these fete days are especially for children: one for girls on the third day of the third month, and another for boys on the fifth day of the fifth month. It has long been the custom during these celebrations to display dolls, or more correctly, festival figures, for they are not playthings. These miniature figures represent members of the Imperial family and court, and legendary characters.

The origins of the doll festivals for the children of Japan are shrouded by antiquity, but it is known that many of the customs surrounding them were borrowed from the Chinese. The practice of displaying festival dolls was fairly well established in the early feudal period. These customs have been considerably modified, until today much of their true meaning and significance is lost, for the world symbolized by these dolls is inconsistent with modern Japanese life. Thus they are looked upon as interesting rather than important by the modern Japanese.

Since these holidays come in the spring, it is fitting for Japanese dolls to be currently on display at the Museum, succeeding the winter exhibit of Early American dolls. The present exhibit was arranged under the direction of James L. Swauger, curator of the section of man, and planned by members of the Pittsburgh Doll Club including Rosemarye Bunting,

Dorothy Munroe, Marica Cassionis, and Marion Ball Wilson. The Japanese dolls will remain on exhibition until September.

Another reason for selecting Japanese festival dolls for display at the Museum is the beauty of their costumes. The dolls show most vividly the life of old Japan, being miniature representations of its customs and traditions. The Japanese are noted for the excellence of their artistry in the creation of these festival figures. Some families have even specialized in the art of doll-making, handing down the secret of their craft from one generation to another. The market places are filled with these dolls and their accoutrements in the months just preceding the Girls and Boys Festivals.

The celebration of these festivals has twice been abolished in the history of the country. Once in 1873 they were replaced by a new set of national holidays honoring the Imperial court, and the second time they were discontinued during and after the Second World War. But the old traditions are not so easily set aside, and in Japan today the dolls are brought out again in celebration of the children's special fete days.

The first of these festivals is for girls, and is known by several names: *Hina Matsuri* or the Doll Festival, *Momo-no-Sekku* or the Feast of the Peach, and *Sangatsu-mikka* or the Third Day of the Third Month, frequently referred to as the Day of the Snake. The various names for the Girls Festival indicate the different ideas associated with this special day. It became the practice to display dolls for this festival when the purification ceremony associated with March third developed into one honoring the Imperial court, and was an outgrowth of the use of paper dolls—*Kata*

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Miss Bunting is an active member of the Pittsburgh Doll Club and of the United Federation of Doll Clubs, Inc. A teacher, she uses them with her class in the Greentree Public School, but mostly she just enjoys them as a hobby, especially the foreign dolls, which invite the imagination to faraway places.

*Shiro* or *Kami-Bina*—on this day. *Kata Shiro* was used as a scapegoat, being rubbed on the body and then cast into the water to carry away a person's sins, and *Kami-Bina*, termed a "standing doll," was possibly to represent the Emperor or Empress. Under the old or lunar calendar the peach trees were in bloom in the third month at the time of the festival, and so the peach blossom also came to be associated with the Girls Festival. However, they are not in bloom at this date now, since Japan has adopted the solar calendar, following the way of the western world.

The set of fifteen dolls representing the Emperor and Empress, the maids of honor, the five musicians, the Imperial guards, and the three equerries, is usually set up on from five to seven steps covered with red cloth. The Emperor and Empress are given the place of honor on the top shelf before miniature screens, while below them are placed the other members of the court with tiny articles

which would be used for their service.

The girl's play-dolls are placed on display, too, on the floor near the festival figures. These are actually never played with because they are treasured family heirlooms. While these dainty figures are being arranged in the traditional manner, the girl's mother explains the history of each doll, thus perpetuating old customs. On the third of March the girls act as hostesses to their relatives and friends, who come to call at this season to view the dolls.

It is the boy's turn to act the host on the fifth of May, when the Boys Festival is celebrated. It is likewise known by several names: *Tango-No-Sekku* or the First Horse Day, *Shobu-no-Sekku* or the Feast of the Iris, and *Gogatsu-itsuka* or the Fifth Day of the Fifth Month. During the feudal period it was the custom for the warriors to display their skill with bow or sword in the Hall of Martial Arts on this day. As the peach blossom is



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ANTIQUE FIGURES SYMBOLIZING LOYALTY IN THE JAPANESE BOYS FESTIVAL

associated with the Girls Festival, the iris is linked with the Boys Festival. At this time the boys from five to fifteen have mock fights, using the green blade of the iris for their swords. The iris is related to this festival in other ways. At one time the Emperor tied a small string of them to his hat to drive away evil influences. Sake, containing finely chopped iris stalk, is drunk by the family and guests during the celebration.

The Boys Festival is celebrated to teach the cult of Bushido, the old Japanese code of chivalry. It was during the rise of the samurai or warrior class that the celebration of this festival was begun, and thus ancient armor and swords are shown with warrior dolls. The armor symbolizes the spirit of the samurai, while the sword represents his soul. Therefore, such dolls as the warrior Empress Jingu and her minister Take-no-uchi-no-Sukune, who accompanied her on her invasion of Korea in 133 A.D., are central figures in this

display, which is arranged on two to five steps covered with green cloth. Also featured with the warrior dolls is a miniature figure portraying Jimmu Tenno, the fifth descendant of the Sun Goddess and founder of the Imperial house.

Other festival figures representing legendary characters, as well as the "holy treasures" of the sword, mirror, and curved jewels, all in miniature, are placed on the shelves. Nearby are placed a model of medieval Japanese armor, a scroll showing black-bearded Shōki, and kitelike paper carps, symbolizing strength and endurance, qualities that parents wish to develop in their sons. The purpose of this festival is to encourage knightliness in the sons of Japan and to impress upon their youthful minds the moral lessons taught by the lives of their national heroes. Thus it is the wealth of symbolism and memorials of the past that make these doll festivals fascinating.

## SATURDAY SCIENTISTS, JR.

JENNIE RANII

**S**ATURDAY! School books are set aside, and off to the Museum troop our seventh graders, geared for the Carnegie Nature Club work in the student museum. These pupils, chosen by the Pittsburgh science teachers, are a group that has shown a keener insight and greater leaning toward nature study. The names of the alert seventh graders are recommended to the Division of Education at the Institute, and then the young people appear voluntarily at ten o'clock every Saturday morning from November until May except during school vacations. Early to come, eager to learn, effortless in their enthusiasm, the youngsters make the session move along like quicksilver. Lively students want to go on their Museum treks to favorite haunts in Dinosaur Hall, Fossil Hall, or Mammal Hall. If a special meeting, such as a visit to the educational laboratory or the "bone room" is in store, there is no keeping of youngsters in their regular meeting place in the student museum.

Basic work begins in the study of fossils, and the children's natural admiration for the giant creatures in our fossil halls makes trips within the Museum a real adventure. When once the tongue-twisting terms, *Apatosaurus*, *Diplodocus*, and *Tyrannosaurus*, become chatter among the young 7B's, off to the "bone room" they trot for an experience in digging bones from their original matrix. These are the real specimens that our Museum experts provide, and thus they encourage more learning under their skilled guidance. Dust flies, enthusiasm and excitement wax stronger, and always the inevitable barrage of questions—"Is this a dinosaur?" "Which bone is this one—the toe bone?" "How do you keep these bones together when you put them up-

stairs?" "Are all those dinosaur bones real or did you have to make some of them?" "In what bed or place did you find these bones?" "How old are these bones—one or two million years?" The girls may have had their fill of dust, but as for the boys there is no quitting time. Not to squelch the lively interest and yet maintain order within the club organization, the members have to varnish their own bone fragments and then head for home. A counter suggestion by the students that a repeat performance be scheduled soon is ample proof of the interest developed in this particular technique.

Many sessions reveal common interests in insects, birds, mammals, fish, and reptiles, such as the snakes. One of our past members received state-wide acclaim last year from the Pennsylvania Academy of Science for her article about snakes. She and many others have won prizes in the Nature Contest, for which the club members plan an interesting survey of Museum exhibits to match wits with a tri-state group of contestants. This develops into the main interest in the latter part of the spring semester very close to contest day, annually the first Saturday in May.

Carnegie Nature Club and the Junior Naturalists (the latter open to six- to sixteen-year-olds) aim to stimulate thoughts in terms of the past, present, and future happenings in our world. Dinosaur fossils is one topic of the past, however studies of early man come in for a share of attention during the second semester. The young people study museum models, murals, and charts cast and

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Miss Ranii is a science teacher at Gladstone Junior High School and, since 1949, part-time instructor at Carnegie Museum. She was graduated and holds her master's degree from the University of Pittsburgh.



IDENTIFICATION OF NATURAL HISTORY SPECIMENS IS PART OF THE ANNUAL NATURE CONTEST

painted in the best authentic style. Some Saturdays they prepare their own models. At Christmas time they twisted pipestem cleaners into imitation forms of the skeletons of our monstrous *Tyrannosaurus rex* and the favorite "Dippy." One of the boys realistically represented the weightiness of the spine of the armor-plated dinosaur. Although laughing at their amateur efforts, they seriously checked the scientific aspects in terms of size, number of bones, and posture of the Museum specimens.

Next, fashioning clay skulls of Neanderthal man from their own original sketches proved to be a fascinating experience. One member modeled a lower jaw, which gave his own jaw new significance. Appealing colors of clay allowed more freedom in contrast of jaw, skull, and teeth. Each one had the satisfaction of learning by doing.

A newly found arrowhead or odd im-

printed stone comes in for its share of attention. Sometimes even a fresh coat of paint in the Museum causes renewed interest in an arrangement.

Many of the younger members in grade school, with special instructors, make their own Museum exhibit, which develops talents that the everyday schoolwork first manages to uncover. The Junior Naturalists graduate into the Carnegie Nature group to continue these promising activities through the senior high-school years.

The young people take the research problems in stride and are quick to realize the many preparations, techniques, talents, and study necessary to prepare such a current exhibit as the DEADLINE FOR WILD LIFE. They make a concerted effort to enjoy their Saturday stay at the Museum so that they, too, may some day prepare to be the future full-sized scientists.

## COLLECTORS CORNER

A CARTOON shows one Army officer remarking to another: "Best propaganda expert we ever had—he used to compose seed catalogues."

It is one of some four thousand cartoons in the possession of Esther E. Chesire, senior librarian in the Technology Division of the Carnegie Library.

Any one of them, a random dip demonstrates, is good for a laugh, but the theme that binds the collection together is their subject matter: all these cartoons deal with libraries and books—certainly a consistent hobby for a librarian. As with most such collections, "someday" Miss Chesire is going to paste her cartoons into scrapbooks, neatly arranged as to type or perhaps chronologically, but at present they are in boxes, and she enjoys looking at them occasionally on a Sunday afternoon, say, during the New York Philharmonic broadcast.

Miss Chesire just happened to start noticing cartoons relating to libraries some twenty-five years ago, while working at the Iowa State University Library, her alma mater. Later in St. Louis, then in Chicago, and the last five years here in Pittsburgh, she has clipped them when they happen to turn up. Her friends and associates in the Library profession have come to know her hobby, and often bring or mail cartoons to her.

*The Saturday Review*, *The Saturday Evening Post*, *Tide*, *The New Yorker*, and *The American Magazine* have produced a good many for this collection. Quite a number of the cartoon jokes hinge on detective or mystery stories, which appeal especially to Miss Chesire, since this is her favorite reading matter. Among these is one of a salesman at the "Latest Mystery Book" counter, who explains to his customer, "A pair of handcuffs goes with each

one, in case you discover the murderer"; or an author commenting, "Hollywood did a swell job on my latest mystery novel—the picture kept me guessing all the way through"; or a lady being examined for jury duty, who pleads, "May I be excused? Murder stories almost scare me out of my wits!"

A number of Miss Chesire's cartoons were lost when a storeroom trunk containing them was stolen. The delightful possibility of publishing a book of these cartoons, or perhaps a calendar for the Christmas trade, has occurred to Miss Chesire, but the complications with copyright and artist's and publisher's permission seem almost insurmountable.

Miss Chesire's collection recalls one that another librarian compiled over the years. This gathered together pictures of people reading, clipped from magazines and newspapers. Unlike Miss Chesire's theme, this particular theme appears only rarely in pictures—somehow it seems that artists have not often chosen to paint, draw, or photograph people indulging in that favorite hobby of all



"Awright — tell me where y' gonna find a fence for a Glutenboig Bible!"



time—before TV, that is—the fine art of quiet reading.

To quote further from numerous of Miss Chesire's cartoons, here are a few.

A determined young gamin demands of a librarian: "Got anything on the birds and bees—know what I mean?" Or another precocious youngster inquires: "Can you direct me to the books I shouldn't read?"

A blithe young librarian explains: "We have our own cataloguing system. You'll find the books on aviation on the top shelf, and those on mining in the basement."

One bookworm remarks to another: "Have you eaten any good books lately?"

"Mopsy" of the comics often has fun with books. One shows her with a Book-of-the-Month salesman, asking, "Have you something smaller, like maybe a Book of the Week?"

At the Library return desk, a matron comments, "No, I didn't care for the book, but

the letter somebody used for a bookmark certainly was a humdinger."

A young stenographer, sitting on a big dictionary, wonders: "I don't know why the boss got this big book for me—my chair was just right before."

While a grandmotherly type remarks, "I'd like some books on space travel, guided missiles, and atomic warfare—my grandson's going to spend a week with me!"

The staid, bespectacled gentleman shakes his finger at a buxom blonde: "And for your information, ma'am, I'm referred to as a librarian—not a bookie!"

An elderly Frenchwoman, at a bookstall on the Left Bank, inquires: "Monsieur, have you any books on understanding American tourists?"

Miss Chesire's collection of cartoons is a large one, an offshoot of her professional interests, and an invisible thread of humor ties it together.

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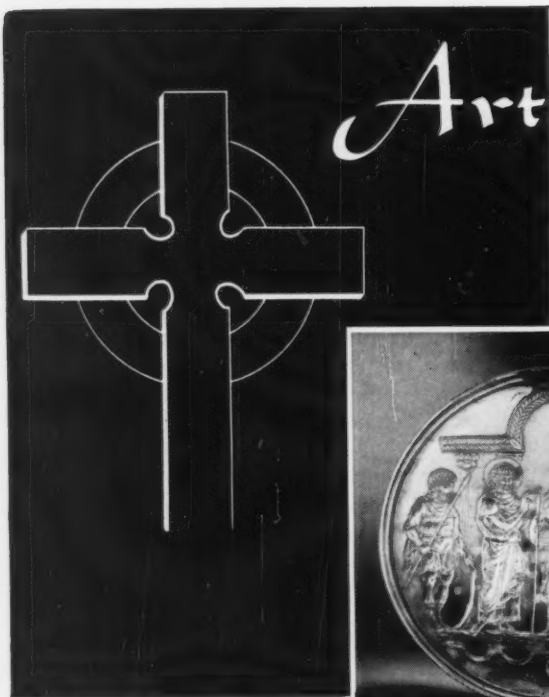
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## Art for the table



*Original in Metropolitan Museum of Art*

The influence of the early Church upon art—even art for the table—is evidenced in this richly ornamented silver plate. Together with ten others, it tells the eventful story of David. Here Saul equips David with his armor (1 Samuel 17:38-39).

This treasury of Byzantine art was discovered in 1902 by peasants on the isle of Cyprus. The plates probably date between 610-630 A.D. during the reign of Emperor Heraclius; for each bears his hallmark just as it appeared on coins of the period.

Christian symbols and legend provided much of the motif for Byzantine art. Prophets, apostles and martyrs replaced the Greek and Roman gods and warriors as subjects for sculpture, mosaics and metalwork. Faces and figures were almost frozen in solemnity rather than alive and graceful. The religious significance, rather than the style, became all important.

While these Cyprus plates were Biblically inspired, researchers tell us they were not for liturgical use but rather designed for display in the banquet hall of some wealthy Christian patron.

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